1:Beaglehole and Beaglehole E-5 (1934-5)1938 Pukapukans

286 Lito makakakaka: brittle plaiting material, easily snapped with slight strain.
Panga punipuni: closely plaited mat.
Panga taupupu: uneven rough plaiting.
Panga matalatala: loosely plaited mat.
Yiyinu: even, straight plaiting secured through uniform tension.

In the commencement stages of plaiting, the worker uses her toes to keep elements steady until she has established a firm working edge. The finished portion of large mats is folded under as the work progresses or else kept flat under heavy stone weights (*watu maunga*) so that the working edge may be brought within reach of the hands. Some workers prefer to lay fine plaiting on a smooth board (*papa* or *palepale*). Straight edges, either right or left, are difficult to produce, and a woman's reputation as a plaiter is based on her ability to make them. Of the good plaiter, it is said that she has skilled hands (*lima patoka*), busy hands (*lima tatoka*), or quick hands (*lima tovili*). These terms are used in chants by the man who wishes to comment on the plaiting skill of his mistress.

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285 The plaiting of large mats is an arduous task. By continuous work a woman can plait a mat 6 feet by 4 feet in about 30 hours.

531 Design is obtained by using alternate elements of *lito* pandanus and *lauwilu pakapaka* pandanus, or by the use of overlaid or through and through elements of red dyed pandanus. The Pukapukan plaiter makes little use of contrasting check and twilled plaiting to make pleasing designs in pandanus work, save in the building-up of a few blocked geometrical designs. The

286 285 method of preparing red dye and of dyeing (*pani ke kukula*) material for designs is as follows:

The worker scrapes from the roots of the *nonu* plant the dirt, rootlets, and dark brown outer bark. She places a coconut-leaf mat (*lavalava*) on the ground, covers it with *puapua* leaves, and scrapes the roots a second time to remove the dark yellow bark, which falls onto the leaves. Hot ashes from a fire of coconut butts are added to the bark scrapings and the whole well mixed together with the hands. The mixture is placed in a wringer (*tounuga*) of coconut husk fiber and the liquid wrung out into a wooden bowl. The wrung-out bark mixture (*ota*) is placed aside. Strips of *laubie* pandanus are now passed through the liquid, then rolled on the hand and placed back into the liquid. *Puka* leaves are packed on top of the rolls of pandanus and the wrung-out bark is placed on the leaves. The whole is set aside for 24 hours. The bowl is then opened, each roll of material is passed through the hands to smooth the dye on the strip, and placed back in the bowl. Sea water is poured on the wrung-out bark material which is pressed (*lomi*) and mixed with the water. It is then wrung out for a second time and the rolls resteeped for a second 24 hours. The rolls are finally removed from the dye, smoothed with the hands, placed unrolled on a coconut leaf mat (*polopolo*) and allowed to dry in the shade. When dry, the material is ready for use.

283 531 Old Pukapukan designs (*kave*) are shown in figure 14. A group of old women recognized only these designs as definitely old. The Pukapukan worker, however, shows great skill in adapting or inventing new designs. A sampler of designs (C8208) contains 32. The names of some of the newer